1942

E. D. PROUDLOCK'S

ROUTINE WITH THIMBLES

By Edward Bagshawe

100 ILLUSTRATIONS

THIRD EDITION

E. D. PROUDLOCK'S

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E. D. PROUDLOCK'S

ROUTINE

WITH

THIMBLES

Described by

EDWARD BAGSHAWE

With a Foreword by

WILL GOLDSTON

FOUNDER OF THE MAGICIANS' CLUB

Illustrated by 97 Photographic Reproductions from the originator's own hands, and 3 line drawings

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FOREWORD

I admire a magician whose zeal for his art is always at fever heat. I admire a magician who sets out to discover some of the hidden treasures of magic and does not count the cost, in time and labour, that he spends on the task. Lastly, I admire the magician who, when he has found some of those hidden treasures, is willing and anxious to share them with his fellow magicians.

The reader will now understand why I have a profound admiration for the magician whose originations appear in this book. One glance at it will convince anyone who understands magic that it is no ordinary book, and those who know Edward Proudlock—and I have that great pleasure—will not be surprised, for he is no ordinary magician, but a super-magician, a genius. He is brilliant when he is performing and equally brilliant—as this book proves—when he is inventing. I marvel when I think of the amount of energy he must have spent in acquiring—by sheer, hard thinking—the material for this book.

And now he is giving the fruits of his labour away! That is what it comes to, for I know something about writing books and the cost of producing them, and so I know that when a book of this kind is lavishly illustrated with reproductions of photographs —as this book is—there is only one way of balancing accounts. The magicians responsible for the book will find that their labour has been a labour of love.

It is a splendid little book, full of meat. Every sleight is beautifully described and adequately illustrated. What more can the most exacting reader require? That the book will become a classic I have not the slightest doubt and although you, dear reader, and I will not live to see that great honour done to it—for no book becomes a classic in the author's lifetime—we can all do our best to help it to reach that goal by spreading its fame abroad among all magicians worthy of owning the book.

Friend Proudlock, Brother Magician, I salute you!

WILL GOLDSTON.



EDWARD PROUDLOCK

GOLD MEDALLIST
MAGICIANS' CLUB
— LONDON —

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E. D. PROUDLOCK'S ROUTINE WITH THIMBLES



PRELIMINARY NOTES

The routine described in the following pages will be found a thoroughly practical one, and it is one with which the originator has had conspicuous success. All the moves have been given in detail, supplemented by numerous illustrations, and it is hoped that the reader will experience no difficulty in following the various descriptions.

The routine is outlined in two parts. The first part, for the purpose of analysis, has been divided into separate "sleights"—these are very varied, some being of short duration and others correspondingly longer. Although this has been done it may perhaps be pointed out that the sleights proceed naturally, one upon the other, with sufficient pause between for the spectators to be able easily to follow exactly the effects taking place. Thus it will be found that at the end of any particular sleight the performer is in the correct position to continue with the next.

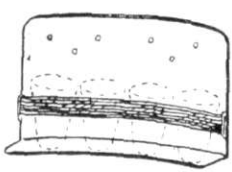
However, in spite of the above remarks, it may be said that one of the chief objects in offering this little work is to provide an **example** of how a successful routine may be arranged. A series of moves in the hands of one exponent may be very smooth and surprising, yet it is not to be expected that exactly the same moves will produce a similar result in the hands of another. The reader, having mastered the material contained herein, will be in a position to devise a sequence to suit his own special tastes and manipulative ability.

Thimbles, by reason of their small size and easy concealment, lend themselves readily to various sleight-of-hand processes. The manipulations to be described are not, therefore, particularly difficult of execution, and all can be thoroughly mastered with the expenditure of a little time and trouble.

THIMBLES.



Several types of thimble are available —wooden, metal, celluloid, and the "brilliant" variety. In preparing the illustrations which follow ordinary white celluloid thimbles were used, although these are not necessarily specially recommended. Most magicians prefer to use thimbles made of wood, which offer several advantages. In choosing thimbles be guided by the two main considerations, which are: (1) they must be easy to manipulate, and (2) must be clearly visible to the audience.



2

The originator of this routine uses the specially-made thimbles shown in Fig. 1. They are studded with brilliants, and are made to fit the fingers individually. So that they can be readily arranged in the holders, without error, they are numbered on the inside to correspond with the fingers.

HOLDERS.



3

The holder for the "brilliant" thimbles just referred to is illustrated in Fig. 2. It is of new design, extremely simple and efficient, and has only been evolved after much experimenting with various types of holders.

It consists of a piece of metal, slightly curved, with a further piece forming a ledge along the bottom. A short length of broad elastic is stretched across the front as shown, and is attached at each side of the holder. Holes are made in

the metal so that the holder can be sewn to the coat. In doing this, the lining of the coat is slit at the required position, and the holder is inserted and sewn into place (Fig. 3).

Two holders are required for the first part of the routine, one being on the left and one on the right side of the coat.



4

CLIPS.

Two clips are needed for the first part of the effect. These are ordinary tie-clips, as shown in Fig. 4. Both clips are sewn inside the left side of coat, near the bottom edge, so as to be readily accessible to the left hand.

PALMS.



5

Three different "palms" are required for the moves to be detailed. Firstly, the "thumb-palm," in which the thimble, reposing upon the first or second finger of the right hand, is transferred to the fork of the thumb (Fig. 5). Secondly, the "finger-palm" (illustrated in Fig. 6), in which the fingers curl around the thimble, the opening of which is upwards. Thirdly, the "back-palm" is required, and this will be referred to later.



6

The preparations for performance consist of filling each holder with four thimbles, and placing two thimbles in the clips.

PART ONE.



7

A THIMBLE from one of the clips is secretly obtained in the left hand. The hands are raised and the forefinger of the right hand is inserted into the left fist. It is slowly withdrawn with the thimble thereon (Fig. 7).

THE FIRST SLEIGHT.



8

Having displayed the thimble, the right forefinger places it back just within the left fist, where it is clearly visible to the audience (Fig. 8). The right hand now comes up and hits the left fist smartly with the flat of the palm. This is repeated, apparently pushing the thimble further into the fist (Fig. 9).



9

Immediately following this, the right forefinger is inserted into the fist (Fig. 10), and appears to push the thimble completely inside (Fig. 11).



10

The right hand moves away, as seen in Fig. 12, whilst the left appears to crumble the thimble to nothingness. The left hand is opened and seen to be empty.



11

The move to accomplish the vanish is extremely simple, a reverse view of the operation being shown is Figs. 13, 14 and 15.

In Fig. 13 the right forefinger is seen entering the left fist. When it reaches the position shown, the forefinger is bent down (Fig. 14), and the thimble is clipped between the thumb and second finger of the right hand. The forefinger

is immediately straightened (Fig. 15), and is removed, leaving the left hand to appear to squeeze the thimble away.


12

The left hand is shown empty and turned back outwards; the right hand is brought up to it, also back outwards (Fig. 16). The left hand closes around the right thumb and is raised slowly upwards; as the tip of the right thumb comes into view it is seen that the thimble has appeared upon it (Fig. 17).


13

This reproducton is brought about as follows. Whilst the left hand is engaged in the "envanishment," the thumb of the right hand is bent downwards and pushed into the thimble (note position of the right hand in Fig. 12). When the two hands come together (Fig. 16), the right thumb, with thimble thereon, is extended under cover of the left hand—the left hand is slowly raised and the thimble produced.


14


15

THE SECOND SLEIGHT.

The left hand is turned around and the palm displayed to the audience (Fig. 18). It is now turned down over the right thumb (bearing thimble) as in Fig. 16. Note that the thumb of the left hand is brought behind that of the right.


16

The left hand is closed and moves upwards (Fig. 19), appearing to remove the thimble. The left hand now makes an upward throw in the air, as of tossing the thimble away, and is seen to be perfectly empty (Fig. 20).


17



18

What happens is that as the hands come together, the right thumb bearing the thimble bends down over the left thumb—the curled fingers of the right hand then come up and grasp the thimble, which is finger-palmed in that hand. The left hand moves upwards as if containing the thimble, and appears to throw it away. The right hand can be held in a perfectly natural position with forefinger extended, as in Fig. 20.



19



20

The right hand is now raised to the mouth, during which time the thumb is bent downwards and inserted into the thimble. As the hand reaches the lips, the thumb is extended inside the mouth, and then slowly removed—the thimble appears to come from the mouth.

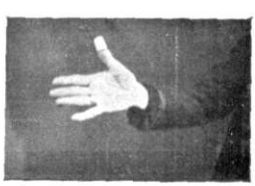


21

The final position of the reproduction is shown in Fig. 21.

THE THIRD SLEIGHT.

Actually, this comprises two sleights, one following quickly upon the other.



22

Immediately after reproducing the thimble on the right thumb the performer swings round so that he is facing right, and the thimble is displayed as shown in Fig. 22.



23

Under cover of a quick upward throw the thimble again disappears (Fig. 23). What happens is that, covered by the throwing movement, the fingers and thumb meet—the base of the thimble comes just between the first and third fingers, and these fingers grip the thimble and remove it from the thumb. The

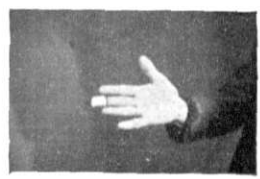
second finger is then passed under the thimble, and straightened in front of it.

The thimble is thus effectually back-palmed (Fig. 24, exposed view).



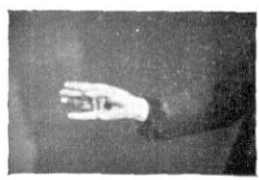
24

The right hand is now stretched outwards and the thimble reappears upon the second finger (Fig. 25). This is readily accomplished by bending the second finger and inserting it in the thimble. The thumb presses the thimble securely on to the finger and the hand is straightened.



25

Just sufficient time is given for the audience to observe the thimble's appearance, and then, with a slight movement of the hand, the thimble again fades into space. In this vanish the thimble is concealed by the thumb. The fingers bend inwards and the thumb presses on top of the thimble and levers it off the finger. It remains concealed between second finger and thumb, the position of the hand being as shown in Fig. 26.



26

This position is only retained for a few seconds, and then the hand is raised to the back of the head, from whence the thimble is produced upon the thumb. It will be found an easy matter to insert the thumb in order to accomplish this (Fig. 27).



27

THE FOURTH SLEIGHT.

The performer now swings round so that he is facing left, and the hands are held as seen in Fig. 28.



28

The right hand, with a quick upward throw, vanishes the thimble.



29

The left hand is at once turned back outwards and closed. The forefinger of the right hand enters the fist (Fig. 29), and duly produces the missing thimble (Figs. 30 and 31).



30

In vanishing the thimble for this sleight, the thumb merely bends inwards, the fingers curl around the thimble and remove it, whilst the thumb straightens again. This is done under cover of the throw.



The reproduction is slightly more complicated, but when mastered, is a very effective one. A reverse view of the hands, showing the moves, is given in Figs. 32, 33 and 34.



32

The forefinger of the right hand is inserted into the left fist, and in this position it will be observed in practice that the thimble (finger-palmed) comes into close proximity to the thumb of the left hand. The thumb is pushed into the thimble and bent upwards into the left hand (Fig. 32).



33

The right forefinger is now slid almost, but not quite, out of the left fist. As this happens the fingers of the left hand grip the thimble and the thumb is removed from it. The opening of the thimble is downwards, ready for the right hand to produce.



34

The right forefinger is again slid into the left fist (Fig. 33), and into the thimble, which it then produces (Fig. 34).

It should be noted that all the spectators see is the finger of the right hand being slid twice in and out of the fist, in one continuous motion.

THE FIFTH SLEIGHT.


35

The left hand is displayed palm outwards. The thimble, reposing on the tip of the forefinger of the right hand, is laid against the bottom joints of the left second and third fingers—the fingers close around the thimble (Fig. 35).


36

A moment later the thimble has been squeezed away. The left hand is seen empty (Fig. 36).

This is another effective vanish, and one quite easy to execute.


37

The second and third fingers of the left hand having closed around the thimble as in Fig. 35, the right hand is drawn downwards—the forefinger is quickly bent and the thimble thumb-palmed, the finger afterwards straightening.

To obtain the best result the forefinger should commence to bend **before** the right hand is lowered, and with a little practice it will be found that the audience sees no "flash" of the thimble—even when worked slowly.

The performer now makes a lunge into the air—outwards from the body—and the thimble reappears upon the forefinger of his right hand (Fig. 37). This is simply a reproduction from the thumb-palm position.

THE SIXTH SLEIGHT.


38

This is a very similar sleight to the last, except that the preliminary position of the hands is at Fig. 38.

The second and third fingers fold over the thimble (Fig. 39).



39

The right forefinger is withdrawn, the thimble being thumb-palmed at this time. As in the preceding sleight, the finger should bend inwards before the right hand commences to move.



40

The left second and third fingers appear to squeeze the thimble away, and the hand is shown empty (Fig. 40). During this process the thumb-palmed thimble is allowed to drop into the curled fingers of the right hand, so that the opening of the thimble is upwards.



41

The left hand now turns over, back to audience, hiding the right thumb. The right thumb is quickly inserted into the thimble, which is now reproduced (Fig. 41).

THE SEVENTH SLEIGHT.



42

Position as Fig. 42.

The right hand is now raised, so that the left hand conceals the right thumb (Fig. 43). Note that thumb of left hand is behind that the right.



43

The left hand closes around the thimble and apparently removes it. What occurs at this stage is that the fingers of the right hand bend inwards to the thumb, and the thimble is clipped between first and third fingers, which remove it. The second finger is brought in front of the thimble, which is thus back-palmed.



44

The closed left hand now slides upwards and off the right thumb. It is turned around, slowly opened, and seen to be empty (Fig. 44). Note that the

hands keep together as shown.

The hands are now turned to show the backs (Fig. 45), and then the left hand is reversed as seen in Fig. 46. In doing this the fingers of the right hand bend momentarily and the second finger is allowed to pass under the thimble to the opposite side, thus leaving the thimble front-palmed. In Fig. 46 the two middle fingers press the thimble against the left hand, the first and fourth fingers being held apart. This position is held for a moment, and then the left hand turns back and is closed (Fig. 47). To perform this movement the left thumb, just before the hand is turned, is brought down to the thimble. It is pushed into the thimble as the hand commences to turn. Thus the thimble is retained in the left hand, the thumb being kept bent inwards.


45


46


47

The hands now move down to position shown in Fig. 48. The thumb of the right hand is inserted into the left fist, and the thimble withdrawn.


48

THE EIGHTH SLEIGHT.

The thimble is held against the palm of the left hand (Fig. 49).

The hands now draw apart, with a space of about 2 feet between. They are brought together quickly, and in doing so the left hand is turned over and closed. Just before the right hand reaches the left, the thumb is bent in and the thimble is finger-palmed, the thumb immediately straightening, and coming against the left


49



50

hand as shown in Fig. 50. The left hand appears to remove the thimble from the thumb, is brought down to the side of the left knee, against which it knocks smartly, opening at the same time.



51

The right hand, similarly, has been lowered to the right knee and pressed against it. The forefinger is inserted into the thimble, which is then produced (Fig. 51), having apparently passed through the knees.

THE NINTH SLEIGHT.

This deception is performed in "*slow-motion*"—*that is to say, the action* is deliberately slowed down so that every detail may be followed.

The first position is illustrated in Fig. 52.

The left hand slowly turns over and closes, as in the previous sleight.

When the forefinger is covered by the left hand, it is bent and the thimble thumb-palmed. The finger again straightens. *This is done just before the left* hand is closed.



52

The hands now slowly move upwards the left fist twisting around the right forefinger. The hands cease moving when level with the shoulders. The position should now be that the back of the right hand still faces the audience, with forefinger inside left fist, which is now held knuckles upwards.



53

The fingers of the left hand open, disclosing the forefinger of right hand . . . minus the thimble (Fig. 53). As the hand opens the **second** finger of the right

hand is inserted into the thumb-palmed thimble.

Next, the second, third and fourth fingers of the right hand are extended behind the left, and the forefinger of the right hand is also passed behind the left hand (Fig. 54).


54

The right hand is slowly turned around, so that its palm faces the audience (Fig. 55). The tip of the second finger, with thimble thereon, is, of course, kept behind the left hand.


55

The two previous moves are now reversed. The right hand turns back outwards again (Fig. 54), and the forefinger is pressed on to the palm of the left hand (Fig. 53).

The hands are slowly lowered, but the right forefinger is still kept against the left palm. In doing this, the thumb of the left hand is brought above the right forefinger, and the left hand turned outwards. The left hand, in fact, swivels round on the forefinger, and the final position is as shown by Fig. 56. The thimble, during these moves, is out of sight on the bent right second finger.


56

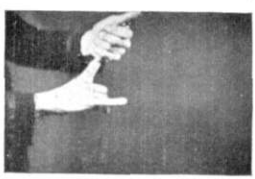

57

The right forefinger is now removed from the left palm; the right hand is displayed palm outwards, whilst the left forefinger points to it in turn (Fig. 57). In this process a changeover is executed. The position being as in Fig. 56, the left hand turns over in front of the right hand—the fingers of the right hand are extended under this cover. The thimble, on second finger of right hand, is pressed against the bottom joints of the middle



58

fingers of the left hand, which close around and finger-palm it. The position must be such that the thimble will be finger-palmed with its opening upwards. The second finger of the right hand is removed from the thimble, and turned palm outwards, the forefinger of the left hand pointing to it (Fig. 57).



59

The forefinger of the right hand is now inserted into the left fist, and the thimble reappears as seen in Fig. 58.

THE TENTH SLEIGHT.



60

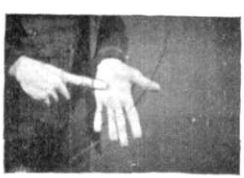
The thimble is held against the palm of the left hand, the fingers then closing around it (Fig. 59).

The forefinger of the right hand is withdrawn, and the right hand vanishes the thimble (Fig. 60).



61

This is another application of the thumb-palm. For further information refer to the Fifth Sleight, which is similar.



62

The left hand is turned over, the forefinger of the right hand passed underneath and slowly drawn away from the left thumb, causing the re-appearance of the thimble (Fig. 61). When the right forefinger is under cover it simply bends down and produces the thimble from the thumb-palm.

THE ELEVENTH SLEIGHT.



63

Here the thimble goes very quickly!

The right forefinger, with thimble, is laid against the palm of the left hand as in Fig. 62.

This position is retained for a moment or two . . . and then the left hand is smartly turned over (Fig. 63), and back again (Fig. 64). This movement is performed very quickly, and it is seen that the thimble has gone.



64

To work, the thimble is thumb-palmed as soon as the forefinger is completely covered by the left hand (Fig. 63). The forefinger is straightened before the left hand moves back to position as in Fig. 64. With a little practice this becomes a surprising and unexpected vanish.



65

Both hands are now brought parallel to the floor, the right forefinger is pushed into the left hand, and the hands then draw apart as in Fig. 65, showing the thimble once more on the forefinger.

THE TWELFTH SLEIGHT.

The right forefinger is again pushed into the left hand (Fig. 66).



66

Actually, the thimble is thumb-palmed as before, but the left hand appears to receive it. The left hand now gives the extended right elbow a sharp blow (Fig. 67).



67

The thimble appears to travel up to the right hand, where it is instantaneously produced upon the second finger.

THE THIRTEENTH SLEIGHT.

Next the thimble is laid upon the extended palm of the left hand, as in Fig. 68.



68

It is, to all appearances, retained in the

closed fist (Fig. 69), yet a moment later the hand is demonstrated empty (Fig. 70).

In performing this sleight the thumb of the right hand presses upon the tip of the thimble. As the left hand closes, the thumb of the right hand levers the thimble off the second finger. The thumb retains the thimble pressed against the second finger, whilst the left hand moves away. As the left hand appears to perform the "vanish," the thumb of the right hand is pushed into the thimble, and is kept bent so as to conceal it.



69



70

As soon as the left hand has been shown empty, the right hand enters the left side of the coat, and produces a thimble on the forefinger (Fig. 71).



71

In doing this, the thimble in the right hand is got on to the thumb, and the fingers are then pressed into the thimbles in the fake. These thimbles are removed, but only the one upon the forefinger is displayed.

THE FOURTEENTH SLEIGHT.

The thimble on the forefiner is brought to the lips and appears to be swallowed. Actually, it is thumb-palmed as the hand reaches the mouth.

Whilst the right hand is doing this, the left hand, stationary at side, secretly obtains the remaining thimble held in clip at the edge of coat. This thimble is gripped in the finger-palm position, the opening towards the thumb.

The left hand now enters the right side of the coat and produces a thimble, as seen in Fig. 72. To do this, the thimble already in the left hand is pressed on to the thumb. The hand goes inside the coat, and obtains the four thimbles in the holder upon that side. Only the one upon the forefinger is shown, the remaining fingers and thumb being bent inwards.

72 

73 

THE FIFTEENTH SLEIGHT.

The hands are lowered to the knees, and the thimble appears to pass several times from one hand to the other (Figs. 73 and 74). This effect is obtained by thumb-palming one thimble, and producing the other at the same time. It should be noted that after this demonstration the visible thimble must be seen upon the **right** forefinger.

74 

75 

PRODUCTION OF TEN THIMBLES.

The right forefinger, with thimble, is held in front of the body, as seen in Fig. 75.

A quick upward throw is made and the thimble disappears (Fig. 76).

76 

The production of the ten thimbles follows rapidly.

The left hand is raised and the fingers opened showing four thimbles (Fig. 77).

77 

The right hand is raised and likewise produces four thimbles (Fig. 78).



78

It will be noted that the thumbs have been kept bent inwards. They are now extended and the two "thimbles" produced (Fig. 79).



79

This concludes the production. The thimbles are removed, one by one, from the fingers and thumbs and dropped into some receptacle on the table—whilst the magician bows smilingly in acknowledgment of any applause which may follow.

PART TWO

The first part of the routine is complete in itself, and the demonstration may therefore end with the production of ten thimbles. However, the reader will no doubt be interested in the description of the following part, which, time permitting, can be added if he wishes—it being entirely different from what has gone before. This will necessitate retaining five thimbles upon the right hand, instead of removing all thimbles from the fingers on concluding the first part of the routine.

Another thimble-holder will also be required. This should be situated inside the coat on the left side, immediately below the holder already there. It need hardly be added that four extra thimbles will be required to fill this holder.

The only other requirements will be another clip and a further thimble. The clip is sewn to the edge of the coat on the right side, and the thimble is secured to it.

Before proceeding, it may be mentioned that the originator of the routine works the first part in silence, except for suitable orchestration. When proceeding with the second part the music ceases and, during the subsequent moves, suitable remarks relative to the effects being produced are interspersed.

In the following series of moves the performer commences with the avowed intention of explaining "how it is done." But to the surprise of the spectators, the five thimbles on the right hand enexplicably vanish, one after the other, until the hand is seen to be empty. This is duly followed by the instantaneous production of **ten** thimbles, five upon each hand as before, making a surprising conclusion to the act. In all, fifteen thimbles have been produced.

The first position is seen in Fig. 80. Five thimbles are upon the right hand. The forefinger is laid against the left palm.



80

The performer remarks that he will let the spectators into the secret, and explains that when a thimble appears to be placed in the left hand, in reality it passes behind the hand.



81

Demonstrating this, he closes the left hand, quickly removes the forefinger of the right hand, and, bringing it up behind the left, opens the left hand and shows it empty. He now appears to repeat these



82

movements, again placing the right forefinger on the palm of left hand. The hand is closed and again the right forefinger is removed and raised behind the left hand. At this moment the thimble is thumb-palmed. The left hand is opened



83

and shown empty. The right forefinger is then lowered from the back of left hand and it is seen that the thimble has vanished completely (Fig. 81).



84

The performer now shows his method of swallowing a thimble. First, he removes the thimble on the **fourth** finger of the right hand and places it upon the forefinger (Fig. 82). During this operation a special move occurs. This is illustrated in Figs. 83 to 85, the reverse view being



85

shown. The left thumb and forefinger grasp the thimble on fourth finger of left hand (Fig. 83), and transfer it to the forefinger (Fig. 84). At this moment the third finger of the left hand is pushed into the thumb-palmed thimble (Fig. 85) and steals it away. The second, third and fourth fingers of the left hand are then closed into the palm. The forefinger remains extended, and should rest on the

right palm. The performer now makes a half-turn to his right, and the palm of the right hand is displayed as in Fig. 86. And now, facing the audience, the performer raises his right hand, back outwards, to his lips. The thimble on the forefinger is apparently swallowed: in reality it is thumb-palmed just before the hand reaches the mouth.


86

The performer now turns to his left. The right hand is extended, back to audience, and the left hand approaches it from behind. The left forefinger and thumb remove the thimble upon the **thumb** of the right hand and place it upon the forefinger (Fig. 87—reverse view). At the same time the fourth finger of the left hand goes within the thumb-palmed thimble and steals it. The right palm is casually shown to the audience, as previously.


87


88

The performer, still facing left, makes an upward throw with the right hand and the thimble on the forefinger again vanishes by means of the thumb-palm. This leaves two visible thimbles on the middle fingers (Fig. 88).


89

The left hand (held closed, fingers downwards) is now raised to the right hand and removes with forefinger and thumb the thimble on the third finger of the right hand (Fig. 89), placing it upon the forefinger of this hand (Fig. 90). See also Fig. 91—reverse view with left hand raised so that palmed thimble can be observed. At this time the thumb-palmed


90

thimble is stolen by the **second** finger of the left hand, and is immediately placed in this hand in the **finger-palm** position (opening of thimble upwards). This thimble is thus in readiness for obtaining on the thumb at the final production of ten thimbles.



91

The left hand is closed and drops to the side, and at the same time the right hand is lowered to the knee; a jerk of the hand causes the thimble on the forefinger to vanish (thumb-palm). Fig. 92.



92

The right hand is now raised, back outwards, displaying the thimble on the second finger. The performer faces left. The closed left hand is raised and removes visible thimble (Fig. 93), placing it upon forefinger of right hand (Fig. 94). As this is done the **forefinger** of left hand steals the thumb-palmed thimble and in turn, thumb-palms it. Left hand now drops to side.



93



94

The performer appears to project the one remaining thimble into the air, and under cover of the motion, thumb-palms it (Fig. 95).



95

The left hand is now brought up behind the right, the forefinger is opened and the tip rested on tip of right fourth finger. The other three fingers of the left hand remain closed. The right fingers are spread out a little. The performer, emphasizing the emptiness of the right hand, counts the fingers in turn. As he places the forefinger of the left hand on the tip of the right fourth finger he counts "One." Next he indicates the third finger of the

right hand, counting "Two." As he places his left forefinger on second finger of right hand (counting "Three"), the left **second** finger steals the thumb-palmed thimble, and is folded back into the left hand. Immediately following this, the performer commences to turn to his right, finishing counting ("—Four fingers and a thumb") with the empty palm of the right hand showing. The position is similar to Fig. 86, but there are not, of course, any thimbles to be seen on the right hand.

The performer remarks: "Perhaps you didn't notice that one over there!" Facing his right, he lunges outwards with his left hand, and produces thumb-palmed thimble on forefinger (Fig. 96). At this moment the right hand, which has been dropped to the side, secretly obtains the thimble from clip at the edge of coat. This thimble is finger-palmed.

96



97



Both hands are now brought down to the knees, and the left hand vanishes the visible thimble by thumb-palm, knocking it against the side of left knee. This corresponds with the right hand producing, at side of right knee, the thimble it has obtained. This thimble is produced from the knee on the thumb.

98



The left hand remains closed at the left side, whilst the right hand is brought up in front of the body (Fig. 97). The thimble on the thumb is apparently thrown away by means of a quick upward motion, and is **finger**-palmed (Fig. 98).

Following this, the right hand is inserted into the left side of the coat. The



99



100

thumb is pressed into the finger-palmed thimble, leaving the fingers free to be inserted into the four thimbles in holder, which are removed. Before removing hand from inside coat the thimble on the thumb is finger-palmed by the second, third and fourth fingers—the forefinger, with one thimble thereon, being extended. The hand is now removed from the coat (Fig. 99).

The visible thimble on the forefinger is now apparently thrown away (thumb-palmed), and, as the performer remarks, "And that's exactly how it's done," is quickly followed by both hands being brought in front of the body, and the ten thimbles produced Fig. 100).

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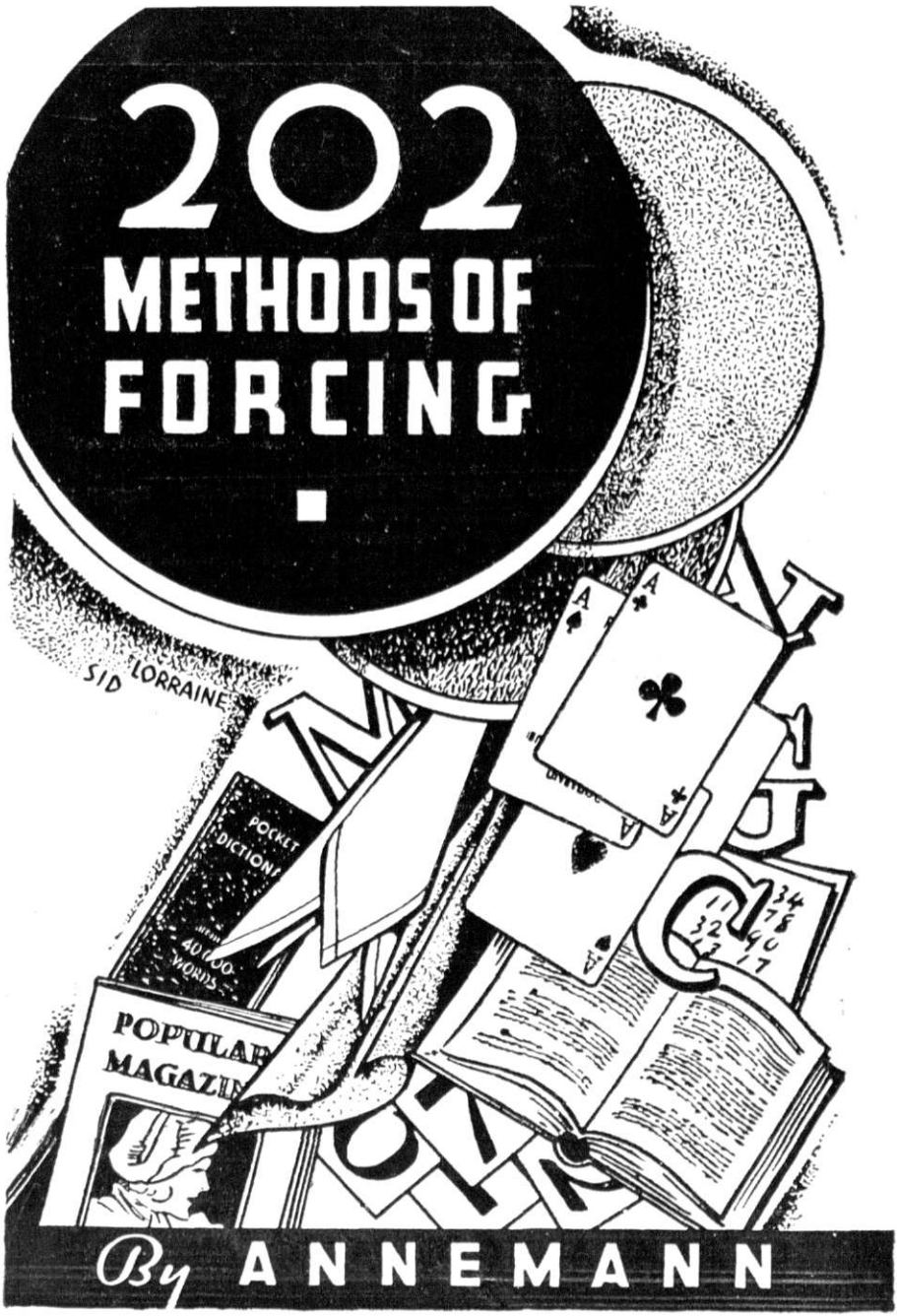
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